Creative Vitality Index:
State of Utah 2007 Update

WESTAF

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Executive Summary: The Creative Vitality Index (CVI)

Introduction

This document is the technical report for the calendar year 2007 Creative Vitality Index (CVI) study for Utah. The report presents the key data sets used in the development of Utah's 2007 Index. It also contains background information on the Index including a brief history of the development of the Index; a summary of the core assumptions underlying the architecture of the Index; and a review of the cultural policy environment in which the CVI was established.

The CVI Defined

The Creative Vitality Index (CVI) is an annual measure of the economic health of the arts-related creative economy in a specified geographic area. In the CVI, an area's creative economy is defined as including for-profit and nonprofit arts-related creative enterprises, and the key support and service activities that sustain them. The CVI is anchored in an aggregation of established, longitudinal, and annually maintained data sets that have been determined, through research and analysis, to serve as an indicator of the economic vitality of an area's arts-oriented economy. The Index is the result of research that was designed to develop a more inclusive and robust diagnostic tool related to the economic dimensions of the arts elements of the creative economy.

Definition of an Index

An index is a mechanism that summarizes the content, scope, and dynamics of a phenomenon. It provides a single indicator to describe a complex set of variables, activities, or events related to that phenomenon. Differences among index values reflect changes in the dynamics of the longitudinal streams of the aggregated data on which the index is based.

Centered on the Arts

The Index is centered on creative vitality related to the arts as they are broadly defined, and not the culture field in general. Cultural activities that are not included in the scope of this study are endeavors such as science museums, botanical gardens, and the affiliated external education and outreach programs of these types of endeavors. This project is organized around the concept that while these other "cultural" activities have strong creative elements, they differ substantially from the creative work that traditionally has a nexus with the arts.

Index Data Streams

The CVI draws data from four major sources: the Utah Office of Employment Security, the Urban Institute's National Center for Charitable Statistics, and Economic Modeling Specialists, Inc. (EMIS).

Index Components

The Index has two major components, referred to here as sub-indexes. Each of these sub-indexes has been weighted. Sixty percent of the weight has been allocated to the "Community-Participation Sub-Index" which contains seven community participation indicators. The weighted indicators are: nonprofit arts organization income, nonprofit "arts-active" organizational income, per capita book store sales, per capita music store sales, per capita photography store sales, motion picture attendance, and museum and art gallery sales. A forty percent weighting has been assigned to the "Occupational Sub

Index" that captures the incidence of jobs in the creative sector. The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is what drives budgets and organizational funding levels, which in turn support artists and art-related jobs within the economy.

Geographic Boundaries

The CVI is an indicator of the relative economic health of the creative economy in a specified geographic region. Although any defined geographic region can be studied, the basic geographic building blocks for the CVI are Workforce Development Areas (WDAs). A WDA is an artificial geographic subdivision of a state designated for employment-development purposes.

The Relationship of the CVI to Economic Impact Studies

Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However, it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Making Use of the Creative Vitality Index

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index can be used for the following purposes: 1) As a way to define the parameters of a locality's creative economy; 2) As a means of educating the community at large concerning the components and dynamics of the creative economy; 3) As a source of information for arts advocacy messaging; 4) To call the attention of the public to significant changes in the creative economy ecosystem; 5) To underscore the economic relationships between the for-profit sector and the nonprofit sector; and 6) As a tool to benchmark the status of a local creative economy and as a means to diagnose weaknesses in that economy.

Findings

The nationwide aggregate Index value is "1," thus Index values greater than one reflect a creative economy more vibrant than the national average. The 2007 index value for the State of Utah was 0.88, a small increase over last year's Index value of 0.85. The Salt Lake WDA again had the next highest regional index at 1.21, though this is a slight decrease from the 2006 Index value of 1.26. Significant gains were shown in the Provo-Orem, Southwest and Ogden-Clearfield WDAs. The Provo-Orem WDA now has the second highest Index value in the state with a relatively high score of 0.76. Cache County continues to show a decreases in creative vitality and now has an index value of 0.70, down from 0.88 in 2005.

Extended Technical Report

This technical report summarizes the results of the research conducted for this project. It details the original project's core assumptions, reports on the construction and rationale for the formulae used to arrive at an Index value, and provides a rationale for the use of various annual streams of data that undergird what is being called the Creative Vitality Index (CVI).

The Cultural Policy Context for the Development of the CVI

The CVI was developed to help public sector arts agencies more overtly communicate that their work appropriately embraces a much larger segment of creative economic activity than had previously been the case. This was necessary because, beginning in the mid 1960s, when state arts agencies were established and city arts agencies were either founded or significantly expanded, the primary focus of the entities was on the expansion of the supply and quality of primarily nonprofit-based arts activities. These entities made great progress with this area of focus so that there are arts organizations across the country of all types and at all levels of size, scope, and quality that offer a broad menu of arts activities. Once the supply and quality of nonprofit arts activities was greatly bolstered, however, the public sector funders of the nonprofit arts field began to consider how their goals and the work of the nonprofit arts were part of a much larger creative system. They also became aware that the nonprofit arts and public arts policy depended on the health of that larger system to survive in the present and thrive in the future.

Simultaneous with these developments, practitioners from fields representing for-profit creative activities and occupations began to discuss the creative economy in broad, highly inclusionary terms. The arts field and public sector arts funders embraced this broader concept as reflective of how they now envisioned their work—as a stimulative part of an overall creative system and not simply as suppliers of funding to maintain a supply of nonprofit-sourced arts opportunities. The CVI reflects this broader systems-oriented thinking and reinforces the fact that the nonprofit arts and public arts agencies are part of an interdependent whole called the *creative sector*.

The Economic Development Context for the Development of the CVI

The CVI grew out of a conversation about whether or not to undertake an economic impact study of the arts. The staff leadership of the Washington State Arts Commission and the Seattle Office of Arts & Cultural Affairs, in collaboration with others, explored ways to expand and enrich the economic argument for support of the arts and especially public funding of the arts. In doing so, the group was influenced by two national conversations concerning economic development: the defining of a creative economy and the outlining of the concept of economic development clusters. Those conversations did something the nonprofit arts community was very late in doing—they included the related for-profit creative sector in a universe normally reserved for nonprofits.

The public value work articulated by Mark Moore also played a role in the development of the CVI. That work helped the public sector component of the nonprofit arts funding community move away from a perspective oriented toward saving the arts to considering ways to be responsive to what citizens wanted in the arts. The approach also worked to shape agency deliverables to reflect their actual value to the public rather than the value arts aficionados considered them to have for the public. One result of this influence was

that the CVI was developed in a context of thinking in which individuals are assumed to have choices and that, to remain viable, public sector arts funders need to offer choices the public will value and thus select. In this concept of selection is the understanding that choice in the arts ranges outside the nonprofit arts and that the public sector arts agency needs to ensure that such choice is available.

The Relationship of the CVI to Economic Impact Studies

Although it evolved from a discussion of whether to commission an economic impact study, the CVI is not an economic impact study of the arts. Economic impact studies are enumerations of the total economic value and impact of a specific basket of arts activities on the community, taking into account estimates of the ripple effect on jobs and revenues in other non-related industries. The majority of such studies focus on the nonprofit art sector and either measure its impact exclusively or introduce measures of the impact of selected for-profit activities in a supplementary manner. The CVI utilizes some of the data typically included in arts economic impact studies. However it draws on many more data streams, and its goal is quite different in that it seeks to provide an indicator of the relative health of the economic elements of the creative economy.

Economic impact studies are rooted in advocacy and generally have as a core purpose the definition of the nonprofit arts sector as a meaningful component of the larger economic system. The results of such studies are commonly used to argue for the allocation of scarce budget dollars to the arts because a dollar invested in the arts multiplies many times over and helps nurture a more robust overall economy. These studies have also been used to help the arts compete with other discretionary forms of government spending, and often these other interests have their own economic impact studies. The studies have been used most effectively to counteract the misguided notion that funds invested in the nonprofit arts are removed from the economy and thus play no role in building or sustaining it.

Economic impact studies have also been commissioned to call attention to the size and scope of arts and culture as a component of the overall economic activity of an area. Often, community leaders and the public are only familiar with one segment of the arts through their personal acquaintance with a single institution or discipline. The economic impact study aggregates information in ways that call attention to the size and scope of a cluster of endeavors that are often considered to be of minor importance in economic terms. As a result, the prestige of the arts-and-culture community in an area is enhanced, and the ability of the sector to be heard is often increased.

Although the CVI can partially address each of the uses to which economic impact studies are employed, it has a different purpose. The CVI is about exploring a complex set of relationships and changes in the dynamics of those relationships over time. It is not a replacement for economic impact studies but can be a complement to them.

Making Use of the Creative Vitality Index

The Creative Vitality Index is designed to serve as a tool to inform public policy decision making and to support the work of advocates for the development of the creative economy. The Index has the following major uses:

- As a definitional tool, the Index can be used to call attention to and educate the community at large concerning the components and dynamics of the creative economy. Of particular significance is the promotion of the concept that the creative

economy includes both the for-profit and the nonprofit arts-related activities of an area. Many economic studies centered on the arts have focused almost entirely on the nonprofit sector, and the inclusion of for-profit activities is, for many, a new conceptualization of the role of the arts in an economy. Essentially, the creative-economy approach places all arts and arts-related creative activities in a continuum of creative activities.

- The Index can serve as a source of information for advocacy messaging. Individuals engaged in advocacy on behalf of the creative economy as a whole or elements of it can use the Index to do some of the following:

  --Call the attention of the public to significant changes in the creative economy ecosystem. For example, if contributions from private foundations drop substantially in a year and three major architectural firms leave the area, advocates for a healthy creative economy can call attention to these factors as negative elements that will affect an overall ecosystem. Similarly, if nonprofit arts groups at the same time experience increases in income from individuals and there are substantial increases in employment within other major creative occupations such as graphic design and advertising, the negative impact of the events noted above may be cushioned or alleviated altogether.

  --Underscore the economic relationships between the for-profit sector and the nonprofit sector and make the point that a healthy nonprofit arts sector is important to the development of a healthy for-profit sector.

  --Advocate for improvements to the allocation of resources or the creation of policies that will increase the Index numbers through the expansion of the role of a creative economy in a region.

  - The Index can serve as a framework upon which to define and build a creative coalition. With the components of the Index setting forth a vision for a creative community rather than a nonprofit arts community, those who wish to build coalitions to influence change for the benefit of the development of the creative economy have a broader and deeper platform from which to begin the conversation.

  - The Index can be used to benchmark an area of endeavor and lay the groundwork for the improvement of one or more aspects of the creative economy. The Index can serve as an initial diagnostic tool to create a baseline and then can be used to measure progress in that area. Elected officials and civic leaders can use the Index as a starting point for discussing ways in which an area's local economy can be enriched through the development of the creative-economy segment of that community.

The Creative Vitality Index: Method of Development

Following is a summary of the key sources of data and the methods used in the development of the Creative Vitality Index. Also noted are the assumptions used in the process of weighting the factors included in the Index.

Initial Parameters for the Index Design

When this project was initially conceptualized, certain parameters were established that affected its structure. One was to ensure that the Index could be updated on an annual basis in a cost-effective manner. The second was to ensure that the scope of the index was broad enough to capture the core elements of the creative economy, yet not be so broad as to be considered aggressively inclusive. Finally, the Index needed to be constructed in a manner that would make it credible to experts as well as the public.

Early in the planning of the Index, a decision was made to identify and utilize existing data streams. Doing so provided the project with a low-cost means of securing in-depth data of quality. These data streams were considered to be more accurate and reliable than what could affordably be collected by the project sponsors on an annual basis. In addition, conducting an annual series of surveys to obtain the data was not considered cost-effective for the project sponsors.

The definition of the project universe was another important dimension of project design. Conceptualizations of the persons and activities to be included in the universe vary greatly among those using the term creative economy. For example, Richard Florida includes a vast array of occupations and endeavors in his definition of the term and features the technology sector as a major element of the creative economy. This research steps back from Florida's wide definitional scope and takes a more conservative stance that is grounded in a nonprofit arts sector perspective. From this perspective, the project sponsors considered traditional nonprofit arts organizations to be an important part- but only one part- of the creative economy. Added to the nonprofit arts elements, and included in the universe of the Index were the arts components of cultural organizations such as history museums and botanical gardens. Also included were for-profit businesses directly involved in arts and activities such as music stores and bookstores were included. Those working in the creative economy in areas such as graphic design and architecture were also included.

The universe for the Index is one in which the nonprofit arts become part of a continuum of activities in the creative economy. This continuum includes amateurs engaged in the making of art, participating in the arts, and reading about art. It then includes the nonprofit arts in all their forms and finally commercial arts activities such as occupations in professional design and the sales of musical instruments and music as well as books and records. This expanded scope of areas of endeavor represents a more encompassing creative economy perspective for the arts community. In constructing this universe, however, the researchers exercised discipline by stopping short of being overly inclusive in claiming all things that could possibly be considered creative. This study does not criticize those who make the wider claim as to the components of the creative economy; however, this study does not attempt such a reach.

Another parameter of the Index is that it was intended to measure the *economic* dimensions of arts and culture based on creativity in a community and does not pretend to provide an overall indicator of creativity. The possibility exists that a community may

have a relatively low Index score yet be highly creative. This index limits its measure of creativity to the arts and culture-based economic manifestations of creativity related to the arts and culture and to the immediate support mechanisms for such economic creativity, such as the number of art teachers.

Limitations of the Research Method

One minor limitation of the Index is that it relies on aggregated data from other sources and is not rooted in a stream of data collected through a customized data-collection tool. By relying on data streams from other endeavors, there will inevitably be some lost sensitivity to the capture of certain elements of the dynamics of the creative economy of a community. Such a possible lack of sensitivity, however, is offset by the fact that the data streams used in this work are far more robust than what the arts and culture fields have historically developed on their own. In addition, the wide range of different indicators used to describe or represent creative activity helps guard against the excessive impact that any one variable may have in a given area. For example, if the indicators happen to under-count the amount of participation in creative activities in terms of ticket sales or organizational revenues for art events, the data and Index values for the number of jobs in those particular sectors can capture those levels of activity and help offset the limitation in the other variables. Issues of limitations related to this study are most likely to be related to the selection of factors and the analysis of their dynamics rather than to the actual data themselves.

Unreported and Underground Activity

Because of the inherent limitations of designing a study of broad scope and scale, an index may not capture all of the individuals working in the universe under study or all of the relevant transactions. The researchers have reviewed these possibilities and are comfortable that, although there will be limitations to the overall inclusiveness of the data, the structure of the Index model is such that compensations will be made that appropriately capture activities for an index. An example of this is an individual graphic designer who works at home on a part time basis and thus may not be counted in the occupation category. Although the person may not be counted in the occupation numbers, many of the economic dimensions of that individual will be picked up in other ways. That designer purchases supplies, buys books, and possibly attends arts events. These non-occupation direct aspects of the work of the designer influence the volume of a variety of measures in the Index. In addition to the secondary and tertiary activities captured by the Index, the undercounting is presumed to have a negligible effect on the Index for another reason. There is no reason to believe that undercounted and underreported phenomena occur on a proportional basis in any greater density in some geographic areas than they do in other geographic areas, and the researchers for this study have not found such variation. If, in the future, mechanisms such as the Internet begin to play a more important role in the creative economy (for example, art sales) and such Internet activity can be proved to occur in disproportionate ways across geographic communities, then the Index would be adjusted. Indices are regularly updated when such factors become significant enough to render prior formulae for calculation no longer viable.

Another element essential to understanding the treatment of underreporting is the fact that the Index, although built on numbers rooted in data are actually *indicators* of activity, and not absolute measures of activity. For example, the number of set designers in an area is meant to indicate the relationship of the number of stage set designers to the overall size of the economy and population being examined and how this number

compares with other communities. It is not meant to be a census or an absolute number.

Index Data Streams

Index data streams are analyzed by WESTAF and taken from two major data partners: the Urban Institute's National Center for Charitable Statistics and Economic Modeling Specialists, Inc. The Following are brief summaries of each:

- The Urban Institute's National Center for Charitable Statistics aggregates information from the Internal Revenue Service's 990 forms. The forms are required to be submitted by nonprofit 501(c) organizations with annual gross receipts of $25,000 or more. Organizations with more than $25,000 but less than $250,000 in annual gross receipts can file a 990 EZ form that collects less information. The CVI uses the information contained in the 990 forms to identify changes in charitable giving in an area. These numbers are the best available but are not absolute. Some numbers may not be reported because of errors made in the completion of the form. These include nested fund transfers within larger fund allocations that include the arts in a significant way but are not broken out, and/or the failure to capture data because an organization is either not required to file a 990 or does not file the full 990 form thus limiting the level of data available.

- Economic Modeling Specialists, Inc.'s (EMSI) expertise is centered on regional economics, data analysis, programming, and design so that it can provide the best available products and services for regional decision makers. In an effort to present the most "complete" possible picture of local economies, EMSI estimates jobs and earnings for all workers using Bureau of Labor Statistics data, data from the U.S. Bureau of Economic Analysis and information from the U.S. Census Bureau. Because the number of non-covered workers in a given area can be large, job figures in EMSI Complete will often be much larger than those in state LMI data. In order to estimate occupation employment numbers for a region, EMSI first calculates industry employment. EMSI then uses regionalized staffing patterns for every industry and applies the staffing patterns to the jobs by industry employment data in order to convert industries to occupations. EMSI bases occupation data on industry data because it is generally more reliable and is always published at the county level, whereas occupation data is only published by Occupational Employment Statistics (OES) region (usually 4-6 economically similar counties). Occupation employment data includes proprietors and self-employed workers. EMSI uses nearly 90 federal, state and private sources including the U.S. Department of Commerce, the U.S. Department of Labor, The U.S. Department of Education, the U.S. Department of Housing and Urban Development, The U.S. Department of Health and Human Services, the U.S. Postal Service, and the Internal Revenue Service.
  (Partially Reprinted from www.economicmodeling.com *)*

Weighting Considerations

The Index has two major components, referred to here as sub-indexes. Each of these two sub-indexes has been weighted. Sixty percent of the weight has been allocated to the "Community Participation Sub-Index" which contains seven community participation indicators. A forty percent weighting has been assigned to the "Occupational Sub Index." The rationale for this approach relates to consideration of the cause-and-effect relationship between participation levels and jobs. The underlying theory is that public participation in the arts or public demand for arts experiences and events ultimately is

what drives budgets and organizational funding levels, which in turn support artists and arts-related jobs within the economy. While this is not a completely market-driven model, due to the somewhat independent roles of state government and national foundations, it can be argued that employment is more of a dependent variable in the equation as it is affected and largely determined by changes in participation levels (the independent variable).

Weighting the occupational sub-index lower than forty percent did not seem appropriate given the richness of the available data on the various types of arts jobs and their ability to help describe the art-related activities taking place within an area. The reasoning was that in places where the participation variables are lacking in detail or in their ability to fully describe the realities of local art and creative vitality, the employment data can help to fill in the gaps by testifying to the overall health of the arts as a local industry as well as the health of its major components such as music, visual arts, and creative design work. The Creative Vitality Index therefore does not attempt to include only completely independent factors, but allows some degree of double counting of interrelated influences with the goal of seeking the most inclusive and representative overall picture of art, cultural and creative vitality within a given community.

- **The Community Arts Participation Sub-Index (60% of Total Weight)**
  The Community Arts Participation Index measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis but also will tend to support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this Index can be said to have a stronger demand for art and, by implication, a stronger potential base of public support for the arts in all its forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

- **The Occupational Sub-Index of the Arts (40% of Total Weight)**
  The Occupational Index of the Arts compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The Index examines 22 primary and 8 secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values are determined by dividing the aggregate of the local arts occupations against the population of the local area. This value is then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local Index value exceeds 1.00, the area is interpreted as having a higher than average level of art, cultural or creative activity based strictly on the number of art-related jobs per person that are supported within each community. In those instances where the local Index value is less than 1.00, the area is seen as having a somewhat lower level of activity.

Table # 1
Utah State Workforce Development Areas (WDA)

Work Force Development Areas	Counties Included
Box Elder and Rich WDA	Box Elder, Rich
Logan WDA	Cache
Salt Lake WDA	Tooele, Salt Lake, Summit
Ogden-Clearfield WDA	Weber, Davis, Morgan
Provo-Orem WDA	Utah, Juab
Central WDA	Millard, Sanpete, Sevier, Piute, Wayne
Eastern WDA	Daggett, Wasatch, Duchesne, Uintah, Carbon, Emery, Grand, San Juan
Southwest WDA	Beaver, Iron, Garfield, Kane
St. George WDA	Washington

Utah Department of Workforce Services, 2009

The Community Arts Participation Index

The *Community Arts Participation Index* measures changes in seven selected indicators that point to the degree of connectedness between local residents and the arts. The theory behind this concept is that communities with higher levels of participation will not only benefit directly from this exposure on an individual basis, but will also support a social and cultural environment that is more conducive to producing and enjoying art and related creative activities. Those geographic areas that score higher on this index can be said to have a stronger demand for art, and by implication, a stronger potential base of public support for the arts in all its forms. Areas with a higher demand for participation would be expected to offer better funding, more arts organizations, more arts events and activities, and more opportunities to experience art.

This index is comprised of the following components:

- Nonprofit arts organization income (10%)
- Nonprofit "arts-active" organization income (10%)
- Per capita bookstore and record store sales (8%)
- Per capita music store sales of instruments and equipment (8%)
- Per capita photography store sales (8%)
- Motion picture theater attendance (8%)
- Museum and art gallery revenues (8%)

Nonprofit Arts Organization Income

Nonprofit arts organization income is generated from both charitable and non-charitable sources. When examined on a per capita basis it serves as a measurement of the level of community participation levels statewide and regionally as compared to national levels of participation. State and regional values were determined by first dividing the aggregate of the local arts organization incomes against the population of the local area. This value was then divided by the national ratio. In those instances where the local index is 1.00 or greater, the area is interpreted as having a level of art-related activity (funded by these income sources) that is generally higher than average for the country as a whole on a per person basis. The major categories of income are explained below:

- *Special Events Income* includes receipts from ticket sales for fundraising events such as dinners, payments received in connection with fundraising activities, etc.
- *Contributions, Gifts and Grants* includes income from public foundations, individuals and corporations.
- *Investment Income* is income from program related investments, interest on savings, earnings on bonds and securities, rental income, and capital gains.
- *Program Services and Contracts* are admissions to performing arts events, royalties received as an author, registration fees received in connection with a meeting or convention, government contracts and contracts for specific services.
- *Dues, Net sales and Other Income* includes membership dues and gains on the sale of assets.

The nonprofit arts organization data was supplied by the National Center for Charitable Statistics (NCCS) from the 2006 Core PC Data, the latest available from NCCS. The data available from NCCS includes revenues, expenses and assets as well as gross income.

Artistic endeavors are the primary mission of Arts Organizations. Examples of Arts Organizations are performing groups, art museums, and art studios, etc. Arts-Active Organizations are non-arts organizations with a record of arts activity. Some examples are media groups, and historical societies. Organization types were identified using National Taxonomy of Exempt Entities Core Codes (NTEE-CC). Included are all arts organizations falling under the code:

A - Arts, Culture & Humanities - Private nonprofit organizations whose primary purpose is to promote appreciation for and enjoyment and understanding of the visual, performing, folk, and media arts; the humanities (archaeology, art history, modern and classical languages, philosophy, ethics, theology, and comparative religion); history and historical events; and/or communications (film, video, publishing, journalism, radio, television).

Nonprofit Core Arts Organization Income in Utah

For the 2007 calendar year CVI, the Salt Lake WDA held the highest Index value for nonprofit arts sector income with a value of 1.44. Last year, the Cache County WDA had the highest nonprofit arts sector income per capita. Cache County showed a decrease of nearly $1 million in total revenues between 2005 and 2006, while the Salt Lake area increased by approximately $16 million. While the increase in dollar amount was more dramatic in Salt Lake, the Index value decrease for Cache County was actually more significant as the Cache County percentage change was similar to Salt Lake's, and national revenues continued to increase. Variation between years in the nonprofit revenue portion of the Index is typically due to fluctuations in the contribution, gifts and grants revenue portions. These revenues are prone to variation since they do not always have a consistent source. This is the case for the increase in revenues for Salt Lake arts organizations. Nearly the entire increase comes within this category. The overall Utah State Index value was 0.80, with a per capita income level of $37.20. This is a substantial increase over 2006 data which had the Index value at 0.73. Arts organization revenue per capita for the State of Utah increased at a greater rate than the nation as a whole.

Table # 2

Utah Core Arts Organizations: Sources of Revenue

Utah Workforce Area	Program Revenues	Dues	Investment Income	Special Events	Contributions, Gifts and Grants	Total Revenues
Box Elder and Rich	$103,339	$2,139	$518	$0	$538,250	$644,246
Cache County	$1,740,153	$51,329	$106,325	$18,088	$2,626,275	$4,542,170
Central	$16,545	$2,065	$524	$15,605	$17,660	$52,399
Eastern	$463,862	$59,053	$21,183	$264,294	$535,269	$1,343,661
Ogden-Clearfield	$1,053,148	$73,100	$88,285	$148,185	$1,417,106	$2,779,824
Provo-Orem	$403,340	$155,966	$22,902	$45,681	$8,119,896	$8,747,785
Salt Lake	$26,455,696	$523,212	$2,646,573	$967,294	$43,512,998	$74,105,773
Southwest	$75,263	$41,410	$4,387	$0	$163,801	$284,861
St. George	$4,045,109	$7,699	$9,331	$0	$1,842,778	$5,904,917
Utah State Total	**$34,356,455**	**$915,973**	**$2,900,028**	**$1,459,147**	**$58,774,033**	**$98,405,636**

Source: Urban Institute, National Center for Charitable Statistics, 2006 Core PC Database

Table # 3

Core Arts Organizations Revenue Per Capita and Index

Utah Workforce Area	Total Revenues 2006	Total Revenues 2007	Per Capita 2007	Index 2007
Box Elder and Rich	$149,362	$644,246	12.90	0.28
Cache County	$5,388,494	$4,542,170	41.71	0.89
Central	$33,182	$52,399	0.87	0.02
Eastern	$764,010	$1,343,661	11.17	0.24
Ogden-Clearfield	$2,115,708	$2,779,824	5.36	0.11
Provo-Orem	$2,519,575	$8,747,785	17.73	0.38
Salt Lake	$57,677,122	$74,105,773	67.37	1.44
Southwest	$156,876	$284,861	4.70	0.10
St. George	$5,712,656	$5,904,917	44.14	0.94
Utah State Total	**$74,516,985**	**$98,405,636**	**37.20**	**0.80**

Source: Urban Institute, National Center for Chartable Statistics,, 2006 Core PC Database

Nonprofit Non-Core Arts Active Organization Income

Utah again showed lower than average levels of revenue for non-core arts organizations, however, these revenues increased to a level above what was measured in 2005. This year, the Salt Lake WDA held the highest Index value at 0.78. As shown in Table #6, this Index value is on par with Salt Lake's non-core arts organization Index value from 2005 and an increase over the 2006 Index value. The Utah State index a increased from 0.33 to 0.44.

Table # 4

Utah Non-Core Active Organizations: Sources of Revenue

Utah Workforce Area	Program Revenues	Dues	Investment Income	Special Events	Contributions, Gifts and Grants	Total Revenues
Box Elder and Rich	$0	$0	$0	$0	$95,514	$95,514
Cache County	$316,635	$0	$9,583	$3,356	$1,715,531	$2,045,105
Central	$4,878	$15,461	$11,466	$6,066	$413,546	$451,417
Eastern	$729,368	$8,289	$10,468	$2,751	$753,059	$1,503,935
Ogden-Clearfield	$228,224	$0	$296,914	$329,640	$738,838	$1,593,616
Provo-Orem	$291,428	$157,670	$78,921	$1,707,186	$1,681,581	$3,916,786
Salt Lake	$5,491,884	$402,354	$712,221	$1,652,708	$26,614,467	$34,873,634
Southwest	$10,054	$0	$326	$122,250	$80,003	$212,633
St. George	$20,770	$167	$9,390	$0	$192,280	$222,607
Utah State Total	**$7,093,241**	**$583,941**	**$1,129,289**	**$3,823,957**	**$32,284,819**	**$44,915,247**

Source: Urban Institute, National Center for Charitable Statistics, 2006 Core PC Database

Table# 5

Non-Core Arts Organizations Revenue Per Capita

Utah Workforce Area	Total Revenues 2006	Total Revenues 2007	Per Capita 2007	Index 2007
Box Elder and Rich	$134,919	$95,514	1.91	0.05
Cache County	$1,668,745	$2,045,105	18.78	0.46
Central	$459,294	$451,417	7.50	0.19
Eastern	$1,526,844	$1,503,935	12.51	0.31
Ogden-Clearfield	$2,299,594	$1,593,616	3.07	0.08
Provo-Orem	$2,322,631	$3,916,786	7.94	0.20
Salt Lake	$21,917,085	$34,873,634	31.70	0.78
Southwest	$79,402	$212,633	3.50	0.09
St. George	$287,805	$222,607	1.66	0.04
Utah State Total	**$30,696,319**	**$44,915,247**	**16.98**	**0.42**

Source: Urban Institute, National Center for Charitable Statistics, 2006 Core PC Database

Table # 6

Changes in Index Values per WDA for Core and Non-Core Organizations

Utah Workforce Area	Utah Core Arts Organization Index 2005-2007			Utah Non-Core Arts Organization Index 2005-2007		
	2005	2006	2007	2005	2006	2007
Box Elder and Rich	0.11	0.08	0.28	0.00	0.08	0.05
Cache County	1.08	1.37	0.89	0.21	0.47	0.46
Central	0.02	0.01	0.02	1.03	0.21	0.19
Eastern	0.17	0.16	0.24	0.15	0.36	0.31
Ogden-Clearfield	0.21	0.11	0.11	0.04	0.13	0.08
Provo-Orem	0.01	0.13	0.38	0.01	0.14	0.20
Salt Lake	1.29	1.35	1.44	0.74	0.57	0.78
Southwest	0.07	0.07	0.10	0.00	0.04	0.09
St. George	0.14	1.13	0.94	0.49	0.06	0.04
Utah State	**0.74**	**0.73**	**0.80**	**0.38**	**0.33**	**0.42**

Source: WESTAF, 2009

Per Capita Bookstore and Record Store Sales

Per capita bookstore sales are measurements of the local purchases at bookstores and record/CD stores as compared to the purchases of books and pre-recorded music on a nationwide basis. Record stores and bookstores were combined because they both share the same parent industrial classification (NAICS code 4512) and larger bookstores generally include a department of pre-recorded music. Overall, book and record store sales continued to decline in Utah. The most dramatic decrease came within Cache County. Since 2005, this Index value has decreased from 3.06 to 1.05. This type of decrease is likely indicative of firm loss or relocation in the region. The most significant increase in this category came from Provo-Orem, where the index value is now above 1.0. The Salt Lake WDA maintained the highest Index value within the state at 1.09.

Table # 7

State of Utah: Per Capita Book & Record Store Sales

Utah Workforce Area	Book & Record Store Sales	Per Capita	Index 05	Index 06	Index 07
Box Elder and Rich	$1,100,000	$22	0.21	0.37	**0.28**
Central	$4,800,000	$80	1.82	1.02	**1.03**
Eastern	$6,000,000	$50	0.86	0.79	**0.64**
Logan	$8,900,000	$82	3.06	2.84	**1.05**
Ogden-Clearfield	$27,900,000	$54	0.63	0.73	**0.69**
Provo-Orem	$38,800,000	$79	0.75	0.74	**1.01**
Salt Lake	$93,200,000	$85	1.2	1.08	**1.09**
Southwest	$2,800,000	$46	0.91	0.85	**0.59**
St. George	$5,200,000	$39	0.64	0.52	**0.50**
Utah State	$188,700,000	$71	1.03	0.96	**0.92**
Nation	**$23,472,900,000**	**$78**	**1.00**	**1.00**	**1.00**

Source: Nielsen Claritas, 2008

Per Capita Music Store Sales

Per capita music store sales are a measurement of local musical instrument and supply purchases as compared to the purchases of musical instruments and supplies on a

nationwide basis. Both the Southwest and the Provo-Orem WDAs have shown consistent increases in this category. The St. George area has been showing a consistent decline in the category since 2005. Utah as a whole also showed a slight decrease in this Index value from 1.06 in 2005, 0.95 in 2006 to 0.91 in 2007.

Table # 8

State of Utah: Per Capita Music Store Sales

Utah Workforce Area	Musical Instrument Stores Sales	Per Capita	Index 05	Index 06	Index 07
Box Elder and Rich	$300,000	6.01	0.18	0.00	**0.18**
Central	$1,100,000	18.29	0.30	0.30	**0.53**
Eastern	$1,700,000	14.14	0.63	0.65	**0.41**
Logan	$1,500,000	13.78	0.45	0.46	**0.40**
Ogden-Clearfield	$12,700,000	24.50	0.55	0.80	**0.72**
Provo-Orem	$17,900,000	36.29	1.00	0.98	**1.06**
Salt Lake	$41,200,000	37.46	1.25	1.42	**1.09**
Southwest	$2,100,000	34.61	1.13	0.60	**1.01**
St. George	$3,500,000	26.16	1.08	1.22	**0.76**
Utah State	$82,000,000	31.00	0.95	1.06	**0.91**
Nation	**$10,317,900,000**	**34.21**	**1.00**	**1.00**	**1.00**

Source: Nielsen Claritas, 2008

Per Capita Photography Store Sales

Per capita photography store sales are a measurement of local photography and camera supply store purchases as compared to the purchases of photography supplies on a nationwide basis. Both the Salt Lake and Ogden-Clearfield WDAs showed indexes over 1. Overall, data in this category was very consistent, though per capita spending in this category dropped by one dollar between 2006 and 2007.

Table #9

State of Utah: Per Capita Photography Store Sales

Utah Workforce Area	Camera & Photographic Supply Stores Sales	Per Capita	Index 05	Index 06	Index 07
Box Elder and Rich	$0	0.00	0.00	0.00	**0.00**
Central	$0	0.00	0.00	0.00	**0.00**
Eastern	$1,400,000	11.64	0.58	0.56	**0.91**
Logan	$0	0.00	0.00	0.40	**0.00**
Ogden-Clearfield	$7,800,000	15.05	1.05	1.03	**1.18**
Provo-Orem	$2,000,000	4.05	0.50	0.50	**0.32**
Salt Lake	$16,600,000	15.09	1.07	1.07	**1.18**
Southwest	$200,000	3.30	0.49	0.00	**0.26**
St. George	$0	0.00	0.23	0.62	**0.00**
Utah State	$28,000,000	10.58	0.79	0.81	**0.83**
Nation	**$3,842,300,000**	**12.74**	**1.00**	**1.00**	**1.00**

Source: Nielsen Claritas, 2008

Motion Picture Attendance

Motion picture theater sales are a measure of theater revenues for ticket sales and concessions. While this category can show high levels of volatility, the Index value for the State of Utah continued to show significant declines. For 2007, the Southwest WDA

had the highest Index value with motion picture theater sales at $25 per person and a per capita rate twice as high as the nation's.

Table # 10
State of Utah: Average Weekly Motion Picture Attendance & Index

Utah Workforce Area	Motion Picture Theaters (Except Drive-In) Sales	Per Capita	Index 05	Index 06	Index 07
Box Elder and Rich	$100,000	2.00	1.50	0.75	**0.17**
Central	$1,200,000	19.95	3.35	4.01	**1.71**
Eastern	$1,000,000	8.32	3.22	2.66	**0.71**
Logan	$1,800,000	16.53	1.20	1.50	**1.42**
Ogden-Clearfield	$5,100,000	9.84	0.89	1.12	**0.85**
Provo-Orem	$4,900,000	9.93	1.30	1.76	**0.85**
Salt Lake	$11,200,000	10.18	3.04	1.63	**0.88**
Southwest	$1,500,000	24.72	1.48	0.80	**2.12**
St. George	$1,200,000	8.97	1.98	1.54	**0.77**
Utah State	$28,000,000	10.58	2.12	1.61	**0.91**
Nation	**$3,509,600,000**	**11.64**	**1.00**	**1.00**	**1.00**

Source: Nielsen Claritas, 2008

Note: Motion Picture Indexes show large variability in certain markets. This is indicative in national trends, which show annual swings in admissions of over 50,000,000 attendees. Motion picture market statistics for 2007 can be found here: www.mpaa.org.

Per Capita Museum and Art Gallery Revenues

Per capita museum and art gallery revenues are a measurement of participation in the purchasing of tickets by local visitors as well as sales of arts-related products, as compared to per capita revenues on a nationwide basis. In 2007, this Index value climbed to its highest level of measurement in three years with the Salt Lake and the Box Elder and Rich areas showing Index values at 1.00 or greater.

Table # 11
State of Utah: Per Capita Museum and Art Gallery Sales

Utah Workforce Area	Museum and Art Gallery Sales	Per Capita	Index 05	Index 06	Index 07
Box Elder and Rich	$1,000,000	20.02	1.32	1.29	**1.17**
Central	$200,000	3.32	0.43	0.42	**0.19**
Eastern	$1,600,000	13.30	1.00	0.86	**0.78**
Logan	$700,000	6.43	3.86	0.45	**0.38**
Ogden-Clearfield	$4,600,000	8.87	0.38	0.42	**0.52**
Provo-Orem	$4,000,000	8.11	0.40	0.36	**0.47**
Salt Lake	$18,800,000	17.09	0.69	0.72	**1.00**
Southwest	$800,000	13.19	0.58	2.08	**0.77**
St. George	$1,800,000	13.45	0.92	0.90	**0.79**
Utah State	$33,500,000	12.66	0.73	0.63	**0.74**
Nation	**$5,161,200,000**	**17.11**	**1.00**	**1.00**	**1.00**

Source: Nielsen Claritas, 2008

The Occupational Index of the Arts

The *Occupational Index of the Arts* compares the concentrations of arts-related employment at the state and local levels with the nation as a whole. The Index examines twenty-six primary and fourteen secondary occupations as a ratio of the population. The aggregate of these occupations nationwide, divided by the total U.S. population, is the national ratio. State and regional values were determined by dividing the aggregate of the local arts occupations against the population of the local area. This value was then divided by the national ratio to compare the size of the ratio relative to the benchmark. In those instances where the local Index value exceeds 1.00, the area is interpreted as a having a higher-than-average level of art, cultural or creative activity - based strictly on the number of arts-related jobs per person within each community. In those instances where the local Index value is less than 1.00 the area is seen as having a somewhat lower level of activity.

For the 2005 and 2006 calendar year CVIs, Utah Department of Workforce Services data was used to compile the Occupational Index of the Arts. This data, thought to be the best available, suppressed many occupations in small population areas and did not include estimates for the self-employed. For the 2007 update, WESTAF is reporting occupational employment figures developed by EMSI which include a much greater level of detail than what was previously reported and includes the self-employed, as well as employment for proprietorships, which are not included by state labor departments. EMSI is able to count proprietorship information by extracting, detailing and unsuppressing the Regional Economic Information Systems Database. The inclusion of proprietorship information can have a major impact on the number of reported jobs within the creative economy, as many workers within these occupations own their own businesses. For this 2007 CVI update, WESTAF is including EMSI data for the 2006 and 2007 calendar years. This 2006 data will be different from what was reported by the Utah Department of Workforce services in the 2006 Utah CVI.

The highest amount of arts related occupations in Utah come from the Salt Lake City, Provo-Orem and Ogden-Clearfield WDAs. Due to this, WESTAF is able to report detailed tables for each of these WDA areas. In other areas, individual occupations below 10 are unable to be reported with necessary confidence levels. For reporting purposes, total occupation numbers by WDA in counties with a significant amount of suppressed information will only be aggregated for total employment. WESTAF can make these detailed reports available upon request.

State of Utah

In 2007 data indicates that there are 40,873 jobs in arts-related occupations in the State of Utah as measured by the CVI. The majority, or 31,731 jobs, were classified as “primary arts occupations.”

The state's Index value indicates that the State of Utah now has a higher concentration of creative employment than the nation as a whole with an Index value of 1.04. Utah has

a number of specific occupations that show high concentrations of workers when compared to the rest of the nation. Since occupational concentration is highly correlated to industry concentration, these high concentrations of workers point to healthy creative industries employing these workers. High concentrations of workers include audio and video technicians, technical writers, set and exhibit designers, dancers, and directors of religious activities.

Table # 12

Utah State: Primary Occupations in the Creative Economy

Description	2006 Jobs	2007 Jobs	% Change
Architects, except landscape and naval	1,310	1,423	9%
Landscape architects	555	590	6%
Art directors	1,045	1,104	6%
Fine artists, including painters, sculptors, and illustrators	862	912	6%
Multi-media artists and animators	1,164	1,236	6%
Commercial and industrial designers	773	810	5%
Fashion designers	425	439	3%
Floral designers	950	969	2%
Graphic designers	2,920	3,049	4%
Interior designers	1,055	1,125	7%
Set and exhibit designers	758	787	4%
Designers, all other	420	435	4%
Actors	506	537	6%
Producers and directors	1,011	1,040	3%
Dancers	314	330	5%
Choreographers	130	138	6%
Music directors and composers	1,542	1,608	4%
Musicians and singers	2,396	2,487	4%
Radio and television announcers	446	437	(2%)
Editors	1,066	1,139	7%
Technical writers	871	915	5%
Writers and authors	3,457	3,635	5%
Photographers	6,336	6,586	4%
Total Primary	**30,312**	**31,731**	**5%**

Source: EMSI Complete Employment - Fall 2008

Table # 13

Utah State: Secondary Occupations in the Creative Economy

Description	2006 Jobs	2007 Jobs	% Change
Advertising and promotions managers	380	394	4%
Public relations managers	388	405	4%
Agents and business managers of artists, performers, and athletes	272	283	4%
Directors, religious activities and education	1,552	1,545	0%
Librarians	1,109	1,133	2%
Public relations specialists	2,288	2,358	3%
Media and communication workers, all other	1,042	1,086	4%
Audio and video equipment technicians	905	809	(11%)
Broadcast technicians	365	386	6%
Sound engineering technicians	102	110	8%
Camera operators, television, video, and motion picture	216	193	(11%)
Film and video editors	342	293	(14%)
Musical instrument repairers and tuners	142	148	4%
Total Secondary	**9,103**	**9,143**	**0%**
Total All Occupations	**39,414**	**40,873**	**4%**

Source: EMSI Complete Employment - Fall 2008

The Salt Lake WDA

The Salt Lake WDA Occupational Index value for 2007 was 1.42, or 42% greater than the national average. The Index value for Salt Lake has decreased from 2006 when the index was 1.52. Although we are able to report a great deal more occupations occurring in the Salt Lake WDA, these occupations are also present on the national level, which allows the CVI to remain stable. Creative occupations in the Salt Lake WDA account for nearly 50% of the total creative occupations in Utah. Thus, Salt Lake data shows the same particular occupational strengths for: audio and video technicians; technical writers; set and exhibit designers; dancers; and directors of religious activities. While these strengths still exist, there are significant employment drops shown among audio and video technicians as well as film and video editors. WESTAF recommends further local investigation into the state of the industries employing these workers.

Table # 14

Salt Lake WDA: Primary Occupations in the Creative Economy

Description	2006 Jobs	2007 Jobs	% Change
Architects, except landscape and naval	932	1,020	9%
Landscape architects	265	284	7%
Art directors	555	590	6%
Fine artists, including painters, sculptors, and illustrators	412	441	7%
Multi-media artists and animators	650	695	7%
Commercial and industrial designers	305	321	5%
Fashion designers	217	225	4%
Floral designers	370	367	(1%)
Graphic designers	1,552	1,625	5%
Interior designers	767	822	7%
Set and exhibit designers	480	500	4%
Designers, all other	210	218	4%
Actors	264	283	7%
Producers and directors	609	623	2%
Dancers	274	289	5%
Choreographers	78	85	9%
Music directors and composers	985	1,023	4%
Musicians and singers	1,764	1,823	3%
Radio and television announcers	269	320	19%
Editors	564	615	9%
Technical writers	503	526	5%
Writers and authors	1,464	1,563	7%
Photographers	2,966	3,021	2%
Total Primary	**16,455**	**17,279**	**5%**

Source: EMSI Complete Employment - Fall 2008

Table # 15

Salt Lake WDA: Secondary Occupations in the Creative Economy

Description	2006 Jobs	2007 Jobs	% Change
Advertising and promotions managers	234	243	4%
Public relations managers	277	288	4%
Agents and business managers of artists, performers, and athletes	112	119	6%
Directors, religious activities and education	1,430	1,419	(1%)
Librarians	556	567	2%
Public relations specialists	1,476	1,515	3%
Media and communication workers, all other	497	506	2%
Audio and video equipment technicians	705	596	(15%)
Broadcast technicians	266	286	8%
Sound engineering technicians	60	67	12%
Camera operators, television, video, and motion picture	138	110	(20%)
Film and video editors	217	161	(26%)
Musical instrument repairers and tuners	58	64	10%
Total Secondary	**6,026**	**5,941**	**(1%)**
Total All Occupations	**22,485**	**23,220**	**3%**

Source: EMSI Complete Employment - Fall 2008

The Provo-Orem WDA

The Provo-Orem Occupational Index value for 2007 was 1.02, showing greater creative occupation strength in this area than the nation as a whole. Provo-Orem also showed the second largest Occupational Index value for the State of Utah. The Provo-Orem area showed significant occupational strengths among: writers and authors; technical writers; and, graphic designers. Though additional local knowledge would be necessary, WESTAF suspects that there is a relationship between these occupational strengths and the region's proximity to Brigham Young University.

Table # 16

Provo-Orem WDA: Primary Occupations in the Creative Economy

Description	2006 Jobs	2007 Jobs	% Change
Architects, except landscape and naval	118	126	7%
Landscape architects	84	90	7%
Art directors	192	201	5%
Fine artists, including painters, sculptors, and illustrators	173	181	5%
Multi-media artists and animators	203	214	5%
Commercial and industrial designers	137	143	4%
Fashion designers	82	85	4%
Floral designers	159	162	2%
Graphic designers	718	747	4%
Interior designers	119	126	6%
Set and exhibit designers	115	119	3%
Designers, all other	84	87	4%
Actors	98	102	4%
Producers and directors	192	200	4%
Dancers	13	14	8%
Choreographers	20	20	0%
Music directors and composers	216	226	5%
Musicians and singers	245	255	4%
Radio and television announcers	54	46	(15%)
Editors	215	233	8%
Technical writers	163	175	7%
Writers and authors	1,122	1,152	3%
Photographers	1,305	1,393	7%
Total Primary	**5,827**	**6,097**	**5%**

Source: EMSI Complete Employment - Fall 2008

Table # 17

Provo-Orem WDA: Secondary Occupations in the Creative Economy

Description	2006 Jobs	2007 Jobs	% Change
Advertising and promotions managers	62	63	2%
Public relations managers	52	53	2%
Agents and business managers of artists, performers, and athletes	52	54	4%
Directors, religious activities and education	11	11	0%
Librarians	270	275	2%
Public relations specialists	382	395	3%
Media and communication workers, all other	213	228	7%
Audio and video equipment technicians	94	100	6%
Broadcast technicians	48	47	(2%)
Sound engineering technicians	18	18	0%
Camera operators, television, video, and motion picture	36	37	3%
Film and video editors	57	60	5%
Musical instrument repairers and tuners	29	29	0%
Total Secondary	**1,324**	**1,370**	**3%**
Total All Occupations	**7,151**	**7,466**	**4%**

Source: EMSI Complete Employment - Fall 2008

Ogden Clearfield WDA

In 2007, there were 5,175 arts-related jobs in the Ogden Clearfield WDA region, giving the region an Index value of 0.60. The region showed particular strengths among commercial and industrial designers and technical writers.

Table # 18

Odgen-Clearfield WDA: Primary Occupations in the Creative Economy

Description	2006 Jobs	2007 Jobs	% Change
Architects, except landscape and naval	123	131	7%
Landscape architects	89	95	7%
Art directors	149	157	5%
Fine artists, including painters, sculptors, and illustrators	141	149	6%
Multi-media artists and animators	152	160	5%
Commercial and industrial designers	235	247	5%
Fashion designers	63	65	3%
Floral designers	217	227	5%
Graphic designers	342	352	3%
Interior designers	75	79	5%
Set and exhibit designers	72	75	4%
Designers, all other	64	66	3%
Actors	70	76	9%
Producers and directors	94	100	6%
Dancers	11	11	0%
Choreographers	12	13	8%
Music directors and composers	179	191	7%
Musicians and singers	197	212	8%
Radio and television announcers	24	29	21%
Editors	188	188	0%
Technical writers	123	127	3%
Writers and authors	461	491	7%
Photographers	1,053	1,114	6%
Total Primary	**4,134**	**4,355**	**5%**

Source: EMSI Complete Employment - Fall 2008

Table # 19

Odgen-Clearfield WDA: Secondary Occupations in the Creative Economy

Description	2006 Jobs	2007 Jobs	% Change
Advertising and promotions managers	26	27	4%
Public relations managers	14	15	7%
Agents and business managers of artists, performers, and athletes	52	57	10%
Directors, religious activities and education	60	58	(3%)
Librarians	79	81	3%
Public relations specialists	275	282	3%
Media and communication workers, all other	164	173	5%
Audio and video equipment technicians	30	32	7%
Broadcast technicians	14	17	21%
Sound engineering technicians	<10	<10	--
Camera operators, television, video, and motion picture	15	16	7%
Film and video editors	20	23	15%
Musical instrument repairers and tuners	31	31	0%
Total Secondary	**780**	**812**	**4%**
Total All Occupations	**4,921**	**5,175**	**5%**

Source: EMSI Complete Employment - Fall 2008

Total Occupations in the Creative Economy by WDA

The sate of Utah indicated a total of over 40,000 occupations in the creative economy as measured by the CVI. When compared to the 4.4 million occupations in the defined fields nationwide, the State of Utah, the Salt Lake WDA and the Provo-Orem WDA all have Index values greater than the nation as a whole.

Table # 20

Utah: Occupations in the Creative Economy by WDA

Utah Workforce Area	2006 Jobs	2007 Jobs	2007 Index
Box Elder and Rich	384	393	0.53
Cache County	1,222	1,231	0.76
Central	420	427	0.48
Eastern	966	1,006	0.56
Ogden-Clearfield	4,921	5,175	0.67
Provo-Orem	7,151	7,466	1.02
Salt Lake	22,485	23,220	1.42
Southwest	636	661	0.73
St. George	1,229	1,293	0.65
Utah State	**39,414**	**40,873**	**1.04**
Nation	**4,377,074**	**4,476,172**	**1.00**

Source: EMSI Complete Employment - Fall 2008

The Creative Vitality Index

The overall Creative Vitality Index is a composite of the *Community Arts Participation Index* and the *Occupational Index of the Arts*. The Utah State Creative Vitality Index value for the 2007 calendar year was 0.88, indicating that Utah's Creative Vitality continues to steadily increase from when it was first measured in 2005. Gains are primarily coming from increases in nonprofit arts organizations and arts related jobs. In two areas, the inclusion of new occupational data is having a significant affect on the overall Index value. In the Southwest and Box Elder and Rich WDAs, occupational figures were likely under reported in 2005 and 2006. This means that the Index value increases are likely less significant than what is shown, and that 2007 numbers are a more accurate indication of creative vitality in these regions. The Salt Lake WDA again had the next highest regional Index value, though it actually decreased slightly from 2005 to 2007. The Cache County WDA also had a relatively high Index value at 0.70, though this number has decreased in each of the past three years. The Provo-Orem WDA Index value continued to steadily increase and now has the second highest value in the state.

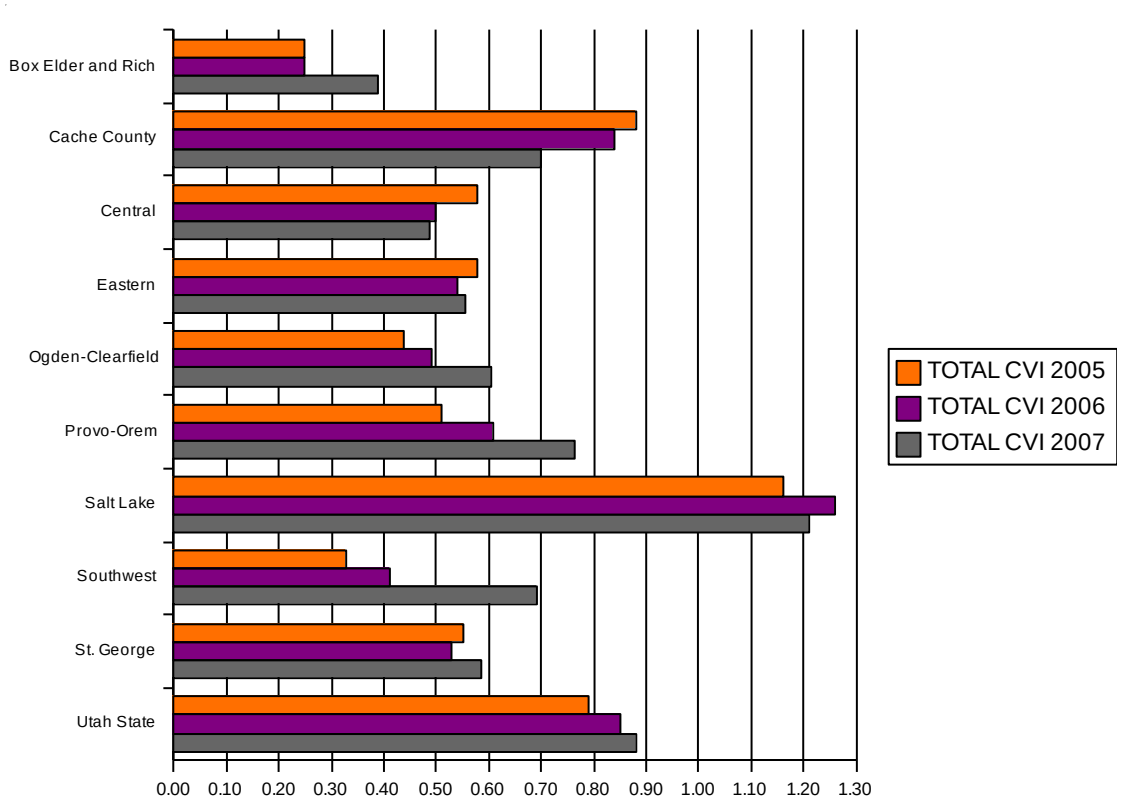
Table # 21

Utah Changes in the Creative Vitality Index

Utah Workforce Area	TOTAL CVI 2005	TOTAL CVI 2006	TOTAL CVI 2007
Box Elder and Rich	0.25	0.25	0.39
Cache County	0.88	0.84	0.70
Central	0.58	0.50	0.49
Eastern	0.58	0.54	0.56
Ogden-Clearfield	0.44	0.49	0.60
Provo-Orem	0.51	0.61	0.76
Salt Lake	1.16	1.26	1.21
Southwest	0.33	0.41	0.69
St. George	0.55	0.53	0.58
Utah State	**0.79**	**0.85**	**0.88**

Source: WESTAF, 2009

Figure #1
Utah Changes in the Creative Vitality Index



Source: WESTAF, 2009